

GIFFE'S  
MALE

*Quartet & Chorus*

BOOK

G. G. ASCHBACH,  
Music Dealers,  
ALLENTOWN, PA.

66.

*Opus Frederick*





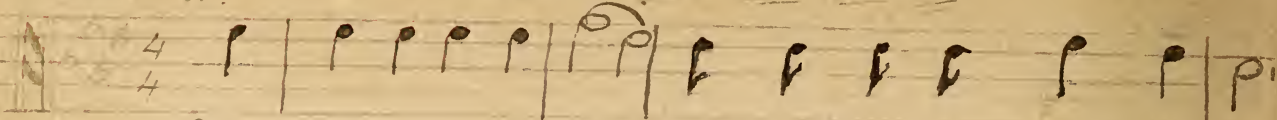
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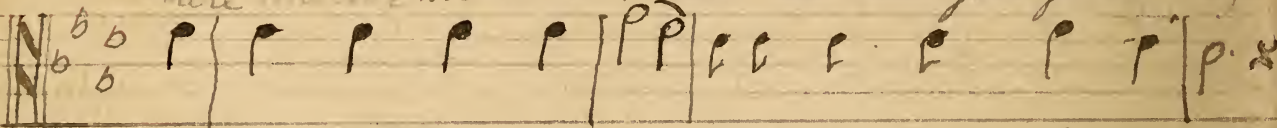




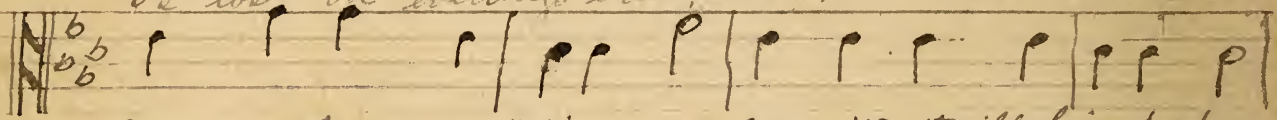
There's music in the air



There's music in the air, When the infant morn is  
There music in the air, When the noontide's sultry  
There music in the air, When the twilight's gentle sign



And faint its blush is seen, O the bright and dancing  
Reflects a gold-en light, On the dis-tant mountain  
Is lost on evening's breast, As the pensive beauties die



Many a harsh ex-tatic sound With its thrill of joy profound  
When beneath some grateful shade, Sorrow's aching head is laid  
Then, O, when the loved ones gone, Wake the pure cele-stial



While we list enchanted there, To the music in the air  
Sweetly to the spirit there, Comes the " " "  
A single voice greet us there as the music in the air

# GIFFE'S MALE QUARTET AND CHORUS BOOK.

## LOVELY NIGHT.

1st Tenor,

CHWATAL.

Musical staff for the 1st Tenor part. The key signature is one sharp (F#) and the time signature is 3/4. The staff begins with a piano (*p*) dynamic marking and a first-measure rest. The melody consists of quarter and eighth notes, with a mezzo-forte (*m*) dynamic marking appearing in the fifth measure.

1. Love - ly night! O love - ly night! Spread - ing o - ver hill and  
2d Tenor.

Musical staff for the 2d Tenor part. It follows the same key signature and time signature as the 1st Tenor part, with a piano (*p*) dynamic marking and a first-measure rest.

1st Bass.

Musical staff for the 1st Bass part. The key signature is one sharp (F#) and the time signature is 3/4. The staff begins with a piano (*p*) dynamic marking and a first-measure rest. The melody consists of quarter and eighth notes, with a mezzo-forte (*m*) dynamic marking appearing in the fifth measure.

2 Ho - ly night! O ho - ly night! Plac - ing bright - er worlds be -  
2d Bass.

Musical staff for the 2d Bass part. It follows the same key signature and time signature as the 1st Bass part, with a piano (*p*) dynamic marking and a first-measure rest.

Musical staff for the 1st Tenor part. The key signature is one sharp (F#) and the time signature is 3/4. The staff begins with a mezzo-forte (*m*) dynamic marking and a first-measure rest. The melody consists of quarter and eighth notes.

meadow, Soft and slow thy ha - zy shadow; Soon our wea-ried

Musical staff for the 2d Tenor part. It follows the same key signature and time signature as the 1st Tenor part, with a mezzo-forte (*m*) dynamic marking and a first-measure rest.

fore us; Hap - pi - ness thou shed - est o'er us; Oh that we might

Musical staff for the 1st Bass part. The key signature is one sharp (F#) and the time signature is 3/4. The staff begins with a mezzo-forte (*m*) dynamic marking and a first-measure rest. The melody consists of quarter and eighth notes.

Musical staff for the 2d Bass part. It follows the same key signature and time signature as the 1st Bass part, with a mezzo-forte (*m*) dynamic marking and a first-measure rest.



## LOVELY NIGHT.—Concluded.

eye - lids close, And slum - ber in thy blest re - pose, Soon our

ne'er re - turn To this dull earth to weep and mourn, Oh that

*ff* *p* *p*

*ff* *p* *p*

Detailed description: This system contains the first two stanzas of the song. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first stanza lyrics are 'eye - lids close, And slum - ber in thy blest re - pose, Soon our'. The second stanza lyrics are 'ne'er re - turn To this dull earth to weep and mourn, Oh that'. Dynamic markings include *ff* (fortissimo) and *p* (piano). There are also hairpins indicating crescendos and decrescendos.

Cres - cen - do. *ff* dim, - - - - *pp*

wea - ried eye - lids close, And slum - ber in thy blest repose.

Cres - cen - do. *ff* dim, - - - - *pp*

we might ne'er re - turn To this dull earth to weep and mourn.

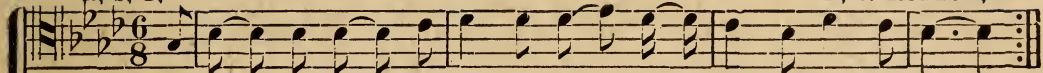
Detailed description: This system contains the final two stanzas of the song. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The third stanza lyrics are 'wea - ried eye - lids close, And slum - ber in thy blest repose.'. The fourth stanza lyrics are 'we might ne'er re - turn To this dull earth to weep and mourn.'. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). There are also hairpins indicating crescendos and decrescendos.

# SLEIGH-RIDER'S SERENADE.

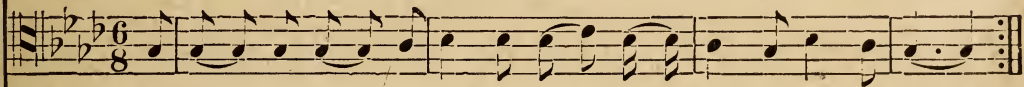
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R. S. T.

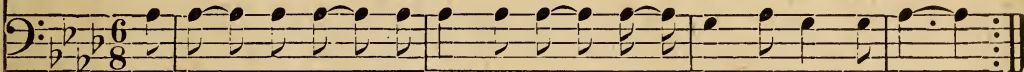
R. S. TAYLOR,



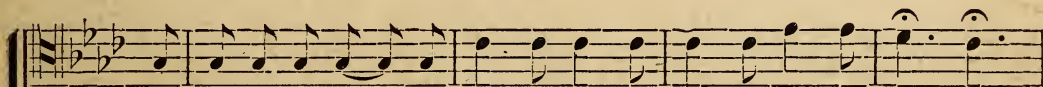
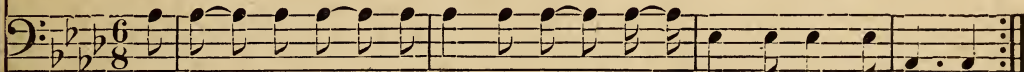
1. { The King of the north has clothed the earth, In a robe of spotless white; }  
 { Ere long the moon will mark the noon Of the radiant winter night; }



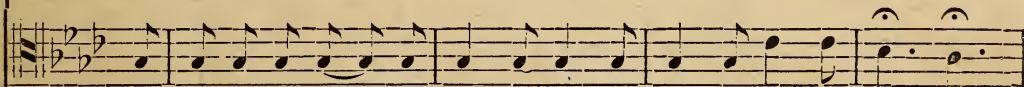
2. { A thou-sand eyes from out the skies Will give us greeting kind; }  
 { With diamonds bright to reflect their light, Our pathway shall be lined; }



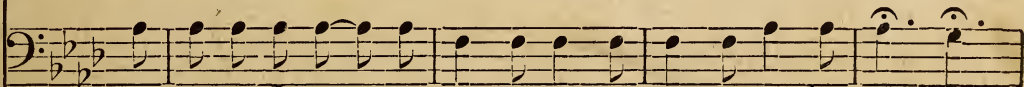
3. { Night's Goddess now a-bout her brow, A mis - ty ha - lo wears; }  
 { A token to show that soon the snow, Will melt in rain-y tears. }



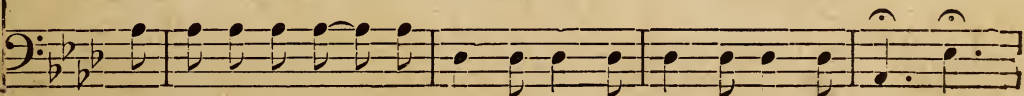
And under thy win-dow awaiting there, Are steed and sleigh for thee, Then



As swift as the course of a bird in air, Our flight, our flight shall be, Then



Ere ev-er the cloud shall gather there, Or shining hours shall flee, O



## SLEIGH-RIDER'S SERENADE...Continued.

come a - way my la - dy fair, Away, a-way with me, O

come a - way my la - dy fair, Away, a-way with me, O

haste a - way my la - dy fair, Away, a-way with me, O

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. There are fermatas over the final notes of the vocal lines.

let us away, a-way, a-way, O let us away, a-way, a-way, O

let us away, a-way, a-way, O let us away, a-way, away, O

let us away, a-way, a-way, O let us away, a-way, away, O

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The music continues with similar rhythmic patterns and includes fermatas over the final notes of the vocal lines.



# SLEIGH-RIDER'S SERENADE.—Concluded.

7

let us a-way, away, a-way, Where silv' ry moonbeams play.

let us a-way. away, a-way, Where silv' ry moonbeams play.

let us a-way, away, a-way, Where silv' ry moonbeams play.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is simple and repetitive, with lyrics printed below each staff.

# SLEEP ON THY PILLOW.

W. T. GIFFE.

*p Andante.* *cres.*

1. Sleep on thy pil low, hap-py and bright As the moon on a billow re-

*p* *cres.*

2. Wake on the morrow, love-ly and meek, And the morning shall borrow its

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' and the dynamics range from piano (p) to crescendo (cres.). The melody is simple and repetitive, with lyrics printed below each staff.

## SLEEP ON THY PILLOW.—Continued.

pos - es at night; Soft be the slumbers that cradle thy heart, As the

blush from thy cheek; Fresh - er than ro - ses thy lips balm-y gale, There

ho - li - est num-bers love can im-part.

Soft be thy

zeph-yrs re - pos - ing, new sweets in-hale.

The musical score is written for voice and piano. It features a treble and bass clef with a 2/2 time signature. The melody is marked with a piano (*p*) dynamic. The accompaniment includes crescendos (*cres.*) and decrescendos (*dim.*) to enhance the mood. The lyrics are printed below the notes, with hyphens indicating syllables across notes.

# SLEEP ON THY PILLOW.—Concluded.

9

Soft be thy slum - bers, Sweet be thy dreams.

slum - - - - bers, Sweet be thy dreams.

Soft be thy slum - bers, Sweet be thy dreams.

Soft be thy slumbers. Sweet be thy dreams.

Detailed description: This block contains the musical score for the song 'Sleep on Thy Pillow'. It features five staves. The top staff is a vocal line in G major (one flat) and 2/4 time, with lyrics 'Soft be thy slum - bers, Sweet be thy dreams.' The second staff is a piano accompaniment for the vocal line. The third staff is another vocal line with lyrics 'slum - - - - bers, Sweet be thy dreams.' The fourth staff is a piano accompaniment for the third vocal line. The fifth staff is a bass line with lyrics 'Soft be thy slumbers. Sweet be thy dreams.' The score includes various musical notations such as notes, rests, and dynamic markings.

# THE SERENADE.

Arranged from KNYVETT.

Sleep, la - dy! Fair la - dy! Sleep, la - dy! Fair

Sleep, la - dy! Fair la - dy! Sleep, la - dy! Fair

Sleep, la - dy! Fair la - dy! Sleep, la - dy! Fair

Detailed description: This block contains the musical score for 'The Serenade'. It features five staves. The top staff is a vocal line in D major (two sharps) and 4/4 time, with lyrics 'Sleep, la - dy! Fair la - dy! Sleep, la - dy! Fair'. The second staff is a piano accompaniment for the vocal line. The third staff is another vocal line with the same lyrics. The fourth staff is a piano accompaniment for the third vocal line. The fifth staff is a bass line with the same lyrics. The score includes various musical notations such as notes, rests, and dynamic markings.



## THE SERENADE.—Continued.

la - dy! With peaceful dreams. The winds . . . . . are hushed, The

la - dy! With peaceful dreams. The winds are hushed,

la - dy! With peaceful dreams. The winds are hushed,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the first line of music with lyrics 'la - dy! With peaceful dreams. The winds . . . . . are hushed, The'. A piano (*p*) dynamic marking is placed above the staff. The second staff is a treble clef with the same key signature and time signature, containing the second line of music with lyrics 'la - dy! With peaceful dreams. The winds are hushed,'. A piano (*p*) dynamic marking is placed above the staff. The third staff is a bass clef with the same key signature and time signature, containing the third line of music with lyrics 'la - dy! With peaceful dreams. The winds are hushed,'. A piano (*p*) dynamic marking is placed above the staff. The fourth staff is a bass clef with the same key signature and time signature, containing the fourth line of music with lyrics 'The winds are hushed,'. A piano (*p*) dynamic marking is placed above the staff.

world . . is still The winds are hushed, The world is still, Soft

The world is still, The winds are hushed, The world is still, Soft

The world is still,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the first line of music with lyrics 'world . . is still The winds are hushed, The world is still, Soft'. A piano (*p*) dynamic marking is placed above the staff. The second staff is a treble clef with the same key signature and time signature, containing the second line of music with lyrics 'The world is still, The winds are hushed, The world is still, Soft'. A piano (*p*) dynamic marking is placed above the staff. The third staff is a bass clef with the same key signature and time signature, containing the third line of music with lyrics 'The world is still,'. A piano (*p*) dynamic marking is placed above the staff. The fourth staff is a bass clef with the same key signature and time signature, containing the fourth line of music with lyrics 'The world is still,'. A piano (*p*) dynamic marking is placed above the staff.

THE SERENADE.—Continued.

mu - sic floats on per - fumed air, Ah,

mu - sic floats on per - fumed air, Ah,

Soft mu - sic floats on perfumed air, Ah,

Detailed description: This system contains four staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The lyrics are written below the staves. The first two staves have lyrics 'mu - sic floats on per - fumed air, Ah,'. The third and fourth staves have lyrics 'Soft mu - sic floats on perfumed air, Ah,'. There are dynamic markings like 'V' and 'f' above the notes.

*Allegro.*

hear it swell! . . . . . { La-dy, fair la-dy, unclosethine eyes,  
Now we are singing at Beauty's bower,

hear it swell! . . . . . (First time piano, second time forte.)

hear it swell! . . . . . { La-dy, fair lady, unclosethine eyes,  
Now we are singing at Beauty's bower,

Detailed description: This system contains four staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The lyrics are written below the staves. The first two staves have lyrics 'hear it swell! . . . . .' followed by a brace containing 'La-dy, fair la-dy, unclosethine eyes, Now we are singing at Beauty's bower,'. The third and fourth staves have lyrics 'hear it swell! . . . . .' followed by '(First time piano, second time forte.)' and then the same brace. There are dynamic markings like 'f' and 'p' above the notes. The music includes a change in time signature from 6/8 to 8/8.

## THE SERENADE.—Continued.

List to the cho-rus we sing to thee,      We must a-way ere the  
 Fair as the theme must our numbers be,      While we are chanting of

List to the cho-rus we sing to thee,      We must a-way ere the  
 Fair as the theme must our numbers be,      While we are chanting of

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed between the two staves, with the first line of lyrics above the top staff and the second line below the bottom staff. The music consists of a series of eighth and sixteenth notes, with some rests.

moon a-rise— Mer-ri-ly sing we in har-mony,      mer-ri-ly sing. . . . .  
 Beauty's pow'r, Loud ring our voices, and mer-ri-ly,      mer-ri-ly sing. . . . .

moon a-rise— Mer-ri-ly sing we in har-mony      merrily sing.  
 Beauty's pow'r, Loud ring our voices, and mer-ri-ly      merrily sing.

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed between the two staves, with the first line of lyrics above the top staff and the second line below the bottom staff. The music consists of a series of eighth and sixteenth notes, with some rests and a final flourish on the top staff.



Mer - ri - ly sing, . . . . . Tra la la la la la

mer - ri - ly sing, (1st time p, 2d time f.)

Mer - ri - ly sing, Tra la la la

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a melodic phrase, followed by a repeat sign with first and second endings. The lyrics 'Mer - ri - ly sing, . . . . . Tra la la la la la' are written below. The second staff is a piano accompaniment in treble clef, starting with a whole rest followed by a melodic line that mirrors the vocal line. The lyrics 'mer - ri - ly sing, (1st time p, 2d time f.)' are written below. The third staff is a vocal line in bass clef, starting with a whole rest followed by a melodic line. The lyrics 'Mer - ri - ly sing, Tra la la la' are written below. The fourth staff is a piano accompaniment in bass clef, starting with a whole rest followed by a melodic line. The lyrics 'Mer - ri - ly sing, Tra la la la' are written below.

tra la la la, tra la la la la la la

tra la la, tra la la la la,

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a melodic phrase, followed by a repeat sign with first and second endings. The lyrics 'tra la la la, tra la la la la la la' are written below. The second staff is a piano accompaniment in treble clef, starting with a melodic line that mirrors the vocal line. The lyrics 'tra la la la, tra la la la la la,' are written below. The third staff is a vocal line in bass clef, starting with a melodic line that mirrors the vocal line. The lyrics 'tra la la la, tra la la la la la,' are written below. The fourth staff is a piano accompaniment in bass clef, starting with a melodic line that mirrors the vocal line. The lyrics 'tra la la la, tra la la la la la,' are written below.

## THE SERENADE.—Concluded.

Tra la la la la la, tra la la la, tra la la la la la la.

Tra la la la la la, tra la la la, tra la la la la la la.

## SPREADING A RUMOR.

(HUMOROUS.)

A TEMPO,

*Solo 1st Ten.* Says Gossip One to Gos-sip Two, "While stopping in the town, Old  
*Solo 2d Ten.* Says Gossip Two to Gos-sip Three, Who cast her eye-lids down, "I've

*Solo 1st Bass.* Says Gossip Three to Gos-sip Four With something of a frown, "I've  
*Solo 2d Bass.* Says Gossip Four to Gossip Five, Who blazed it round the town, "I've

Miss-tress Pry to me remarked, Smith *bought* his goods of Brown."  
 heard it said to-day, my friend, Smith *got* his goods from Brown."

heard strange news, what do you think, Smith *took* his goods from Brown."  
 heard to-day, such shock-ing news, Smith *stole* his goods from Brown."

# SPREADING A RUMOR.—Concluded.

15

Smith *bought* his goods of Brown.

Of Brown. \* Smith *got* his goods from Brown.

Of Brown? Of Brown? Smith *took* his goods from Brown.

Of Brown? Smith *stole* his goods from Brown.

*This after last stanza.*

He *bought* them, He *stole, he stole* his goods from Brown.

He *got* them,

He *took* them, He *stole, he stole* his goods from Brown.

He *stole* them.

\* The 2d Tenor should sing, "Of Brown" to the small notes only after the Solos of the 1st and 2d Basses: After the 2d Bass Solo, the 1st Bass should sing "Of Brown" to the small notes after the "Of Brown" in 2d Tenor and omit the large notes. The 2d Bass should omit the "Of Brown" after his Solo.



## OUR COUNTRY.

REV. JOHN W. CHADWICK,

H. S. PERKINS, By per.

1. Land of the he - roes who won us a her - i - tage,

2. Hail to the fa - thers who found thee a wil - der - ness,

3. Hail to thee, land that man longed for so wea - ri - ly,

The musical score consists of three systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 3/4. The first system is for the first verse, the second for the second verse, and the third for the third verse. The piano accompaniment features a steady bass line and chords that support the vocal melody.

*rit.* > > >  $\text{\textcircled{c}}$

Broad as the con - ti - nent, free as the air;

Plant - ed throughout the land free church and school;

Glad are our hearts that we live in thy day;

The musical score continues with four systems. The first system includes the tempo marking 'rit.' and dynamic markings '>' and ' $\text{\textcircled{c}}$ '. The key signature remains one flat and the time signature is 3/4. The vocal line and piano accompaniment continue the melody and accompaniment from the previous section.

# OUR COUNTRY.—Continued.

17

*a tempo.*

Which of all lands that the sun look - eth down up - on,  
 Pledg'd thee to faith - ful - ness, help - ful - ness, broth - er-hood,  
 Long may our hearts and hands serve thee in loy - al - ty,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are printed below the staves. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

*rit.*

Can with thy beau - ty and glo - ry com - pare?  
 Free - dom thy safe - guard, and jus - tice thy rule!  
 All thy great help to us seek to re - pay;

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are printed below the staves. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The tempo marking *rit.* (ritardando) is placed above the first measure of the vocal line. There are accents (>) above the notes in the second and third measures of the vocal line.

*a tempo.*

How can we sing thee? What can we bring thee?

Praise their en - deav - or, Hon - ored for - ev - er.

Thus we - will sing thee, This will we bring thee.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). It contains the lyrics 'How can we sing thee? What can we bring thee?'. The second staff is a vocal line in G major, starting with a treble clef and a key signature of one flat, containing the lyrics 'Praise their en - deav - or, Hon - ored for - ev - er.'. The third staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one flat, containing the lyrics 'Thus we - will sing thee, This will we bring thee.'. The fourth staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one flat, containing the lyrics 'Thus we - will sing thee, This will we bring thee.'.

Half the great love which we bear thee to show,

Sa - cred their names for the sor - row they bore,

All the great love that we bear thee to show,

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat, containing the lyrics 'Half the great love which we bear thee to show,'. The second staff is a vocal line in G major, starting with a treble clef and a key signature of one flat, containing the lyrics 'Sa - cred their names for the sor - row they bore,'. The third staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one flat, containing the lyrics 'All the great love that we bear thee to show,'. The fourth staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one flat, containing the lyrics 'All the great love that we bear thee to show,'.



# OUR COUNTRY.—Concluded.

Love that shall ev - er - more ju - bi - lant grow.

Build - ing a home on the wil - der - ness shore.

Love that shall ev - er - more ju - bi - lant grow.

Detailed description: This system contains four staves of music. The first two staves are in soprano clef (C1), and the last two are in bass clef (C2). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Love that shall ev - er - more ju - bi - lant grow.' on the first staff, 'Build - ing a home on the wil - der - ness shore.' on the second staff, and 'Love that shall ev - er - more ju - bi - lant grow.' on the third staff. The fourth staff is a continuation of the bass line.

*rit. ad lib.*

*ff* Hail! hail to thee! Land of the free.

Hail! hail to thee! Land of the free,

Hail! hail to thee! Land of the free.

Detailed description: This system contains four staves of music. The first two staves are in soprano clef (C1), and the last two are in bass clef (C2). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Hail! hail to thee! Land of the free.' on the first staff, 'Hail! hail to thee! Land of the free,' on the second staff, and 'Hail! hail to thee! Land of the free.' on the third staff. The fourth staff is a continuation of the bass line. The first staff begins with a dynamic marking of *ff* and a tempo marking of *rit. ad lib.* above the staff.

## MAIDEN FOR THEE.

W. T. GIFFE,

1. We come thro' hours of night, With footsteps light and free; We'll watch 'till

2. Hush'd is the sky a - bove, Hush'd is the earth and sea; While float our

3. Gleams of a world a - bove, Such gleams as souls may see, We bring thro'

The musical score consists of three systems. Each system has a vocal line in treble clef and a piano accompaniment line in bass clef. The time signature is 4/4. The first system contains the first verse. The second system contains the second verse. The third system contains the third verse. The piano accompaniment features a steady bass line with occasional chords and melodic fragments.

morn-ing light, Maid - en for thee, Maid - en for thee.

song a - bove, Maid - en for thee, Maid - en for thee.

gloom of this, Maid - en for thee, Maid - en for thee.

The musical score continues with four systems. The first system contains the first line of lyrics: "morn-ing light, Maid - en for thee, Maid - en for thee." The second system contains the second line: "song a - bove, Maid - en for thee, Maid - en for thee." The third system contains the third line: "gloom of this, Maid - en for thee, Maid - en for thee." The fourth system contains the piano accompaniment for the final line. Dynamics markings include *p* (piano) and *f* (forte) with hairpins. The piano accompaniment continues with a steady bass line and melodic fragments.

# WE LOVE BUT FEW.

21

R, S, TAYLOR,

R, S, T,

1. O yes, we mean all kind words that we say, To

2. We tru - ly grieve from man - y friends to part, And

3. The world is wide and man - y names are dear, And

The first three verses of the song are presented in a four-staff format. Each staff contains a line of music and a line of lyrics. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. The lyrics are: 1. O yes, we mean all kind words that we say, To; 2. We tru - ly grieve from man - y friends to part, And; 3. The world is wide and man - y names are dear, And.

old friends and to new; Yet doth this truth grow clear - er

sad - ly say a - dieu; Yet in the in - ner chambers

man - y friend - ships true; Yet do these words read plain - er

The continuation of the song is presented in a four-staff format. Each staff contains a line of music and a line of lyrics. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. The lyrics are: old friends and to new; Yet doth this truth grow clear - er; sad - ly say a - dieu; Yet in the in - ner chambers; man - y friend - ships true; Yet do these words read plain - er.



## WE LOVE BUT FEW.—Concluded.

day by day— We love, we love but few.

of the heart, We love, we love but few.

year by year— We love, we love but few.

Detailed description: This musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in a 6/8 time signature with a key signature of one sharp (F#). The lyrics are: 'day by day— We love, we love but few. of the heart, We love, we love but few. year by year— We love, we love but few.'

## A LUTE, WITH NO ONE TO PLAY IT.

R. S. TAYLOR.

1. A lute, with no one to play it; A

2. A bell, is made but for ring-ing; A

3. To be, is not worth the be-ing; 'Till

Detailed description: This musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in a 6/8 time signature with a key signature of one sharp (F#). The lyrics are: '1. A lute, with no one to play it; A 2. A bell, is made but for ring-ing; A 3. To be, is not worth the be-ing; 'Till'

# A LUTE, WITH NO ONE TO PLAY IT.—Concluded. 23

bell, that no - bod - y rings. A name, with no one to  
lute, is on - ly to play; A song, is sweet but in  
love il-lumines the skies; To see is not worth the

say it; A song, that no - bod - y sings. *rit.*  
sing-ing; A name is on - ly to say.  
see - ing; Till Love an - oints the eyes. *rit.*

## GO TO THY REST IN PEACE.

W. T. G.

*Slow, and with expression.*

Go to thy rest in peace,                      Go to thy rest in peace,

Go to thy rest in peace,                      Go to thy rest in peace,

Go to thy rest                      in                      peace,

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are bass clef accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo and expression markings are 'Slow, and with expression.' and 'W. T. G.' is written above the first staff.

*p dim.*

Go in peace. (1) Go to thy rest in peace, And soft be thy re- pose ;

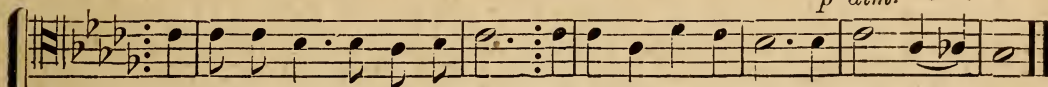
Go in peace. (2) Go to thy peaceful rest, For then we need not weep ;

Go in peace. (3) Go to thy rest and while Thy absence we deplore,

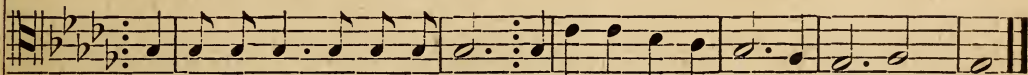
The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are bass clef accompaniment. The music is in 4/4 time with a key signature of two flats. The tempo and expression markings are 'p dim.' and 'W. T. G.' is written above the first staff.



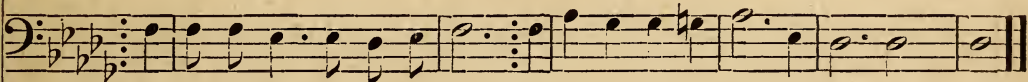
*p dim.*



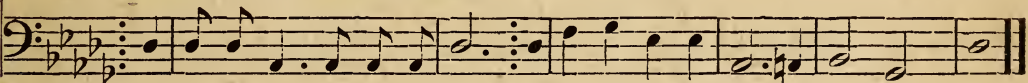
{ Thy toils are o'er thy troubles cease, } Thine eyelids gently close, They gently close.  
{ From earthly cares in sweet release, }



{ Since thou art now among the blest, } But hushed in quiet sleep, In quiet sleep.  
{ No more by sin and sorrow press'd, }



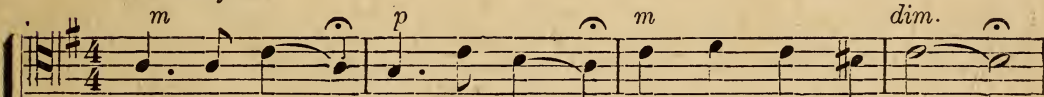
{ No thought of sorrow shall beguile, } We meet to part no more, To part no more.  
{ For soon with a celestial smile, }



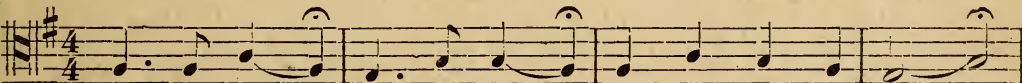
## FATHERLAND.

E. P. ANDREWS.

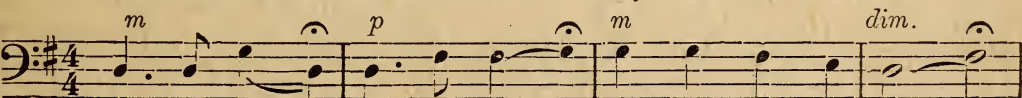
*Slow and firm.*



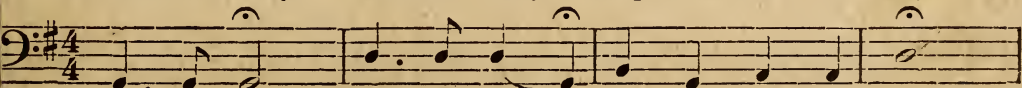
1. Fa - ther - land, Fa - ther - land, Rest in God's own hand!



2. With sweet rest, With sweet rest, May thou e'er be blest!



3. Jus-tice's sway, Justice's sway, Nought can lead as - tray!



## FATHERLAND.—Continued.

*m* *f* *f*

Where we speak thy name so proudly, Ah, what magic in the spell!

Joy with thee can flourish never, Save upon the plains of peace;

*m* *f* *f*

When it all our laws protect-eth, God is ready to be-friend;

*m* *ff* *m cres.*

When we hear thy worth praised loudly, Raptures then the bosom swell. Thee God's arm

God to trust be thy en-deavor, Else prosper-i-ty must cease. God is near,

*m* *ff* *m cres.*

And when truth our minds direct-eth, Blessings on our acts attend. These pur-sue,

# FATHERLAND.—Concluded.

27

*f*      *m*      *dim.*      *Rit.*   *e*   *dim.*   *p*

Shield from harm! Rest in his own hand,      Dear-est Fa - therland.

Thee to cheer; Rest in his own hand,      Dear-est Fa - therland.

To God true; Rest in his own hand,      Dear-est Fa - therland.

# HARVEST HYMN.

J. H. TENNEY.

*Allegretto.*

1. The God of har-vest praise; I loud thankgiv-ings raise, Hand,

2. Yea, bless His ho - ly name, And joy - ous thanks pro-claim, Thro'

3. The God of har-vest praise; Hands, hearts, and voi - ces raise, With



## HARVEST HYMN.—Concluded.

heart and voice! The valley s laugh and sing; For - ests and mountains  
 all the earth; To glo - ry in your lot Is come - ly; but be  
 one ac - cord; From field to gar - ner throng, Bear - ing your sheaves a -

ring; The plains their trib - ute bring; The streams re - joice.  
 not God's ben - e - fits for - got A - mid'st your mirth.  
 long, And in your har - vest song Bless ye the Lord.

# THE SOLDIER CHORUS.

29

TO THE CECILIAN GLEE CLUB, INDIANAPOLIS, IND.

Words/and Music by W. T. GIFFE,

While sentries brave the watch are keeping, And soldiers on the turf lie sleep-ing, With

While sentries brave the watch are keeping, And soldiers on the turf lie sleep-ing, With

dreams of home and friendly greeting, They wait the com-ing of the fray; Be-

dreams of home and friendly greeting, They wait the com-ing of the fray; Be-

## THE SOLDIER CHORUS.—Continued.

fore the morning sun is beam-ing, Or light in eastern sky is gleam-ing.

fore the morning sun is beam-ing, Or light in eastern sky is gleam-ing.

Detailed description: This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are printed below the first and third staves. The music consists of a series of eighth and sixteenth notes, with some rests and a fermata over the final note of the second staff.

A sound awakes them from their dreaming, Hark, 'tis the bugle's fierce alarm,

A sound awakes them from their dreaming, Hark, 'tis the bugle's fierce alarm. The

Detailed description: This system contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are printed below the first and third staves. The music features a dynamic marking of *f* (forte) at the beginning of the first staff. The melody is composed of eighth and sixteenth notes, with some rests and a fermata over the final note of the second staff. The word 'The' is partially visible at the end of the third staff.



THE SOLDIER CHORUS.—Continued.

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first staff has a dynamic marking of *ff*. The lyrics for the first two staves are: "To arms! to arms! to arms!" and "To arms! to arms! to arms! Di - de-". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

To arms! to arms! to arms!

To arms! to arms! to arms! Di - de-

To arms! to arms! to arms! Di - de-

drums resounds, To arms! to arms! to arms!

The second system consists of four staves. The top staff is empty. The second and third staves are vocal parts with lyrics. The bottom staff is piano accompaniment. The key signature and time signature remain the same. The lyrics for the second and third staves are: "rum, dum, dum, diderum, dum, dum, diderum, di-derum, di-derum, dum, dum, dide-". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

rum, dum, dum, diderum, dum, dum, diderum, di-derum, di-derum, dum, dum, dide-

rum, dum, dum, diderum, dum, dum, diderum, di-derum, di-derum, dum, dum, dide-

## THE SOLDIER CHORUS.—Continued.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature, containing a whole rest. The second staff is a treble clef with the same key signature and time signature, containing a rhythmic pattern of eighth notes. The third staff is a bass clef with the same key signature and time signature, containing a rhythmic pattern of eighth notes. The fourth staff is a bass clef with the same key signature and time signature, containing a rhythmic pattern of eighth notes. The lyrics are: rum, di-de-rum, di-de-rum, dum, dum, dum, dum, dum, dum.

rum, di-de-rum, di-de-rum, dum, dum, dum, dum, dum, dum,

rum, di-de-rum, di-de-rum, dum, dum, dum, dum, dum, dum,

rum, di-de-rum, di-de-rum, dum, dum, dum, dum, dum, dum,

*Duet or Solo.*

The 'Duet or Solo' section consists of four staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature, containing a melodic line with a colon. The second staff is a treble clef with the same key signature and time signature, containing a rhythmic pattern of eighth notes. The third staff is a bass clef with the same key signature and time signature, containing a rhythmic pattern of eighth notes. The fourth staff is a bass clef with the same key signature and time signature, containing a rhythmic pattern of eighth notes. The lyrics are: Fare - well mother, home and loved . . . ones, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum.

Fare - well mother, home and loved . . . ones,

dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

THE SOLDIER CHORUS.—Continued.

Du - ty's call I now o - bey ;

dum, dum, dum, dum, dum, dum, dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum,

This system contains four staves of music. The top staff is a vocal line with lyrics. The three staves below are instrumental accompaniment, each with a drum line consisting of quarter notes.

Heaven protect me in the con - - flict,

dum, dum, dum, dum, dum, dum, dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum,

This system contains four staves of music. The top staff is a vocal line with lyrics. The three staves below are instrumental accompaniment, each with a drum line consisting of quarter notes.



## THE SOLDIER CHORUS.—Continued.

Guard me safe-ly thro' the fray;

dum, dum, dum, dum, dum, dum,dum,dum, dum,

dum, dum, dum, dum, dum, dum;dum,dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum,

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment line with drum sounds. The third staff is a bass clef accompaniment line with drum sounds. The fourth staff is another bass clef accompaniment line with drum sounds. The key signature has two flats, and the time signature is 2/4.

See our flag is proudly fly - - ing.

dum, dum, dum, dum, dum, dum,dum,dum, dum,

dum, dum, dum, dum, dum, dum,dum,dum, dum,

dum, dum, dum, dum, dum, dum, dum, dum,

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment line with drum sounds. The third staff is a bass clef accompaniment line with drum sounds. The fourth staff is another bass clef accompaniment line with drum sounds. The key signature has two flats, and the time signature is 2/4.

THE SOLDIER CHORUS.—Continued.

Leap our hearts the sight to see. . . . On the ramparts now 'tis  
 dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,  
 dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

*Rit.*  
 plant - - ed, Em - blem of sweet lib - er - ty.  
*f*  
 dum, dum, dum, dum, dum, Emblem of sweet lib - er - ty,  
*f Rit.*  
 dum, dum, dum, dum, dum, Emblem of sweet lib - er - ty.  
*f*

THE SOLDIER CHORUS.—Continued.

*f* *A tempo.*

Shout! shout! shout!    The vic - 'ry's won,  
In loud acclaim,

*f*

Shout! shout! shout! the vict-'ry's won,    The war is  
In loud ac-claim,    The news pro-

Shout! shout! shout!    The vict-'ry's won,  
In loud acclaim,

*1st time.*

The war is done.    And home they come, they come,  
The news proclaim,

done, . . . . . And home they come,    they come, they come,  
claim, . . . . . They're home a- (*Omit.* . . . . .)

The war is done,    And home they come, they come,  
The news proclaim,



# THE SOLDIER CHORUS.—Concluded.

*cres.*

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "They're home again, they're home again, They're home again, they're home a". The second staff continues the vocal line with lyrics: "gain, . . . . They're home a-gain, they're home again, they're home a-". The third and fourth staves are piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets marked with a '3'.

*ad lib.*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "gain, a-gain, a-gain, a-gain, They're home a - gain." The second staff continues the vocal line with lyrics: "gain, a-gain, a-gain, a-gain, They're home a - gain." The third and fourth staves are piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets marked with a '3'. The system concludes with a double bar line and a fermata over the final notes.

## SLEEP ON, DEAREST.

W. A. OGDEN,

*Moderato.* *p*

1. Sleep on, dear - est while around thee All is wrapt in silence deep, While the

2. To the cham-ber of her dwelling, Where my love in slumber lies, Thro' the

3. Now the wooing night-wind bears them Far away o'er distant plains, And the

*p*

chains of sleep have bound thee, God doth constant vigils keep; While the

trees these tones—love telling—Now on gold - en lad-ders rise; Thro' the

dream-ing fair one hears them, Hears and sweetly sleeps a-gain; And the

# SLEEP ON, DEAREST.—Continued.

chains of sleep have bound thee, God doth constant vig-ils keep. Slumber  
trees these tones—love telling— Now on gold - en lad-ders rise.  
dream-ing fair one hears them, Hears and gent-ly sleeps a-gain.

*cres.* on . . . . . *p* in silence deep,  
Oh, slumber dear-est, All is wrapt in silence deep, Slumber  
Oh, slumber dear-est, in silence deep,



## SLEEP ON, DEAREST.—Concluded.

*Rit.* *p ad lib.* *dim.*

Slum - ber, dear - est, soft - ly slum - ber, Sleep on, sleep on,

*Rit.* *p ad lib.* *dim.*

dear - - - est, soft - ly slum - ber, Sleep on, sleep on.

*Rit.* *p ad lib.* *dim.*

Slum - ber, dear - est, soft - ly slum - ber, Sleep on, sleep on.

*Rit.* *p ad lib.* *dim.*

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The tempo markings are 'Rit.' (Ritardando) and 'p ad lib.' (piano ad libitum). The dynamics include 'p' (piano) and 'dim.' (diminuendo). The lyrics are: 'Slum - ber, dear - est, soft - ly slum - ber, Sleep on, sleep on, dear - - - est, soft - ly slum - ber, Sleep on, sleep on. Slum - ber, dear - est, soft - ly slum - ber, Sleep on, sleep on.' The score concludes with a double bar line.

## O GAILY SINGS THE SAILOR BOY.

R. S. TAYLOR,

1. O gai - - - ly, gai - - - ly,  
 2. O sad - - - ly, sad - - - ly,  
 3. O sail - - - or, sail - - - or,

1. O gai-ly sings the sail-or boy, O gai-ly sings the sail-or boy, O  
 2. O sad-ly sighs the sail-or boy, O sad-ly sighs the sail-or boy, O  
 3. O sail-or thou shalt nev-er find, O sail-or thou shalt nev-er find, O

1. O gai - - - ly, gai - - - ly,  
 2. O sad - - - ly, sad - - - ly,  
 3. O sail - - - or, sail - - - or,

The musical score is in 4/4 time and has a key signature of one flat (B-flat). It features three vocal parts with lyrics and a piano accompaniment. The lyrics are: '1. O gai - - - ly, gai - - - ly, 2. O sad - - - ly, sad - - - ly, 3. O sail - - - or, sail - - - or, 1. O gai-ly sings the sail-or boy, O gai-ly sings the sail-or boy, O 2. O sad-ly sighs the sail-or boy, O sad-ly sighs the sail-or boy, O 3. O sail-or thou shalt nev-er find, O sail-or thou shalt nev-er find, O 1. O gai - - - ly, gai - - - ly, 2. O sad - - - ly, sad - - - ly, 3. O sail - - - or, sail - - - or,'. The score concludes with a double bar line.

# O GAILY SINGS THE SAILOR BOY.—Continued. 41

sings the sail - or boy, sings the sail - or boy, When  
 sighs the sail - or boy, sighs the sail - or boy, When  
 thou shalt nev - er find, thou shalt nev - er find, Life's

gai - - ly sings, sings the sail - or boy,  
 sad - - ly sighs, sighs the sail - or boy,  
 sail - - or, thou, thou shalt nev - er find,

sings the sail - or boy, sings the sail - or boy, When  
 sighs the sail - or boy, sighs the sail - or boy, When  
 thou shalt nev - er find, thou shalt nev - er find, Life's

winds are blow-ing free. . . . . When  
 from the sea a - far, . . . . . When  
 change-ful voy - age through, . . . . . Life's

When winds are blow-ing, blow - ing free, When  
 When from the sea, the sea a - far, When  
 Life's change-ful, change-ful voy - age through, When

winds are blow-ing free, . . . . . When  
 from the sea a - far, . . . . . When  
 change-ful voy - age through, . . . . . Life's

# 42 O GAILY SINGS THE SAILOR BOY.—Continued.

winds are blow - ing free,  
 from the sea a - far,  
 change-ful voy - age through,

winds are blow-ing free,  
 from the sea a - far,  
 change - ful voy - age through,

winds are blow - ing free, And swift - ly through the  
 from the sea a - far, Thick storm-clouds rise and  
 change - ful voy - age through, A sky so fair but

His ship's keel cuts the sea,  
 Resound with their wild war,  
 Black clouds will hide the blue,

wa - ter blue,  
 all the skies,  
 sometimes there,

And swift-ly  
 Thick storm-clouds  
 A sky so



O GAILY SINGS THE SAILOR BOY.—Concluded. 43

And swiftly through the  
Thick storm-clouds rise, and  
A sky so fair, but

The wa - ter blue, And swift-ly thro' the wa - ter blue, His  
And all the skies, Thick storm-clouds rise and all the skies. Re-  
But sometimes there, A sky so fair, but sometimes there, Black

through the wa - ter blue, His  
rise, and all the skies Re-  
fair, but sometimes there. Black

wa - ter blue, His ship's keel cuts the sea.  
all the skies, Re - sound with their wild war.  
sometimes there, Black clouds will hide the blue.

ship's keel cuts the sea.  
sound with their wild war.  
clouds will hide the blue.

ship's keel cuts the sea.  
sound with their wild war.  
clouds will hide the blue.

## THE TWO ROSES.

WERNER.

*mf Andante.* *cres.*

1. On a bank two ro - ses fair, Wet with morning showers,

2. Thus in leaves of white arranged, Not a speck to dim them,

*mf* *cres.*

3. Like her cheeks the blushing ray, Which thy bud en-clos - es,

*p*

Fill'd with dew, in fragrance grew, As I pensive, full of care, Gather'd two sweet

So I find the spotless mind, Which adorns my lovely maid, Inno-cence's

*p*

Brighter far than you they are, But her charms if I should say. You'll be jealous

# THE TWO ROSES.—Concluded.

45

flowers; Tell me ro-ses, tru - ly tell, If my fair one loves me well.

emblem; Tell me ro-ses, tru - ly tell, If my fair one loves me well.

ro - ses; Tell me ro-ses, tru - ly tell, If my fair one loves me well.

*mf* *cres.* *p*

Detailed description: This block contains the musical score for 'The Two Roses'. It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#). The first staff has dynamics markings *mf*, *cres.*, and *p*. The lyrics are: 'flowers; Tell me ro-ses, tru - ly tell, If my fair one loves me well.' The second staff has the lyrics: 'emblem; Tell me ro-ses, tru - ly tell, If my fair one loves me well.' The third staff has the lyrics: 'ro - ses; Tell me ro-ses, tru - ly tell, If my fair one loves me well.' The fourth staff continues the melody.

# THE SHIP OF STATE.

LONGFELLOW,

W. T. GIFFE.  
*cres.*

1. Thou too, sail on, O ship of State, Sail on, O U - nion

2. We know what ma - ster laid thy keel, What workman wrought thy

3. Fear not each sud - den sound or shock, 'Tis of the wave and

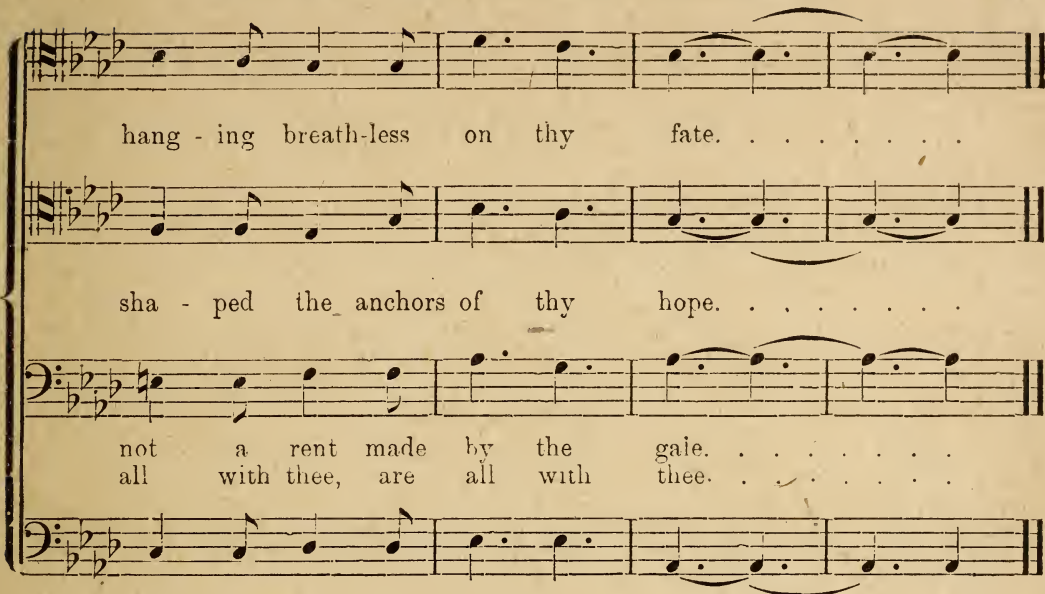
4. In spite of rock and tem - pest roar, In spite of false lights

Detailed description: This block contains the musical score for 'The Ship of State'. It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 6/8. The first staff has the lyrics: '1. Thou too, sail on, O ship of State, Sail on, O U - nion'. The second staff has the lyrics: '2. We know what ma - ster laid thy keel, What workman wrought thy'. The third staff has the lyrics: '3. Fear not each sud - den sound or shock, 'Tis of the wave and'. The fourth staff has the lyrics: '4. In spite of rock and tem - pest roar, In spite of false lights'. The third staff has a *cres.* marking.



strong and great! Hu - man - i - ty with all its fears, With  
 ribs of steel, Who made each mast and sail, and rope, What  
 not the rock, 'Tis but the flap - ing of a sail, And  
 on the shore, Sail on nor fear to breast the sea, Our

all its hopes of fu - ture years, Is hanging breathless on thy fate, Is  
 anvils rung, what hammers beat, In what a forge and what a heat, Were  
 not a rent made by the gale, 'Tis but the flap - ping of a sail, And  
 hearts and hopes are all with thee, Our hearts, our hopes, our ways, our tears, Are  
*cres.*



hang - ing breath-less on thy fate. . . . .

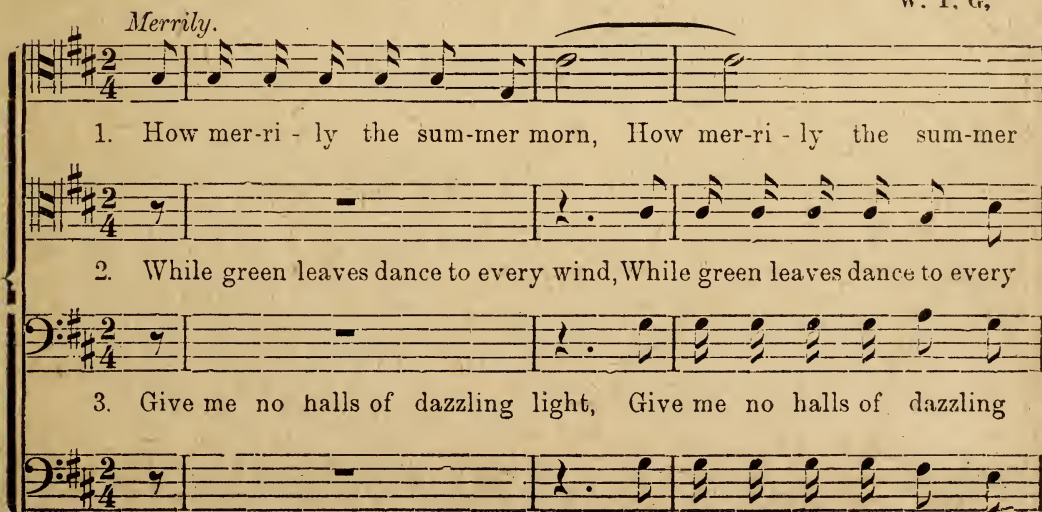
sha - ped the anchors of thy hope. . . . .

not a rent made by the gale. . . . .  
all with thee, are all with thee. . . . .

THE SUMMER MORN.

W. T. G.

*Merrily.*



1. How mer-ri - ly the sum-mer morn, How mer-ri - ly the sum-mer

2. While green leaves dance to every wind, While green leaves dance to every

3. Give me no halls of dazzling light, Give me no halls of dazzling

morn, The wind goes sing - ing by, While grace-ful-ly the rustling  
 wind, They give a plea-sant sound, And half arrayed in sun and  
 light, For I shall be con - tent To roam at will from morn 'till

corn, While gracefully the rust-ling corn, Nods to the mel - o-dy; There's  
 shade, And half arrayed in sun and shade, Make pictures on the ground; My  
 night, To roam at will from morn till night, Nor think my time misspent; I



mirth, there's mu - sic ev - 'rywhere, A - bove, a-round, be -

*p* *cres.*

heart is gay, my step is light, Birds fly from stem to

mount the hill, and high - er still, Be - yond the mountain's

Detailed description: This system contains four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains three measures of whole rests. The second staff is a treble clef with the same key signature, containing three measures of music with lyrics underneath. It starts with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The third staff is a bass clef with the same key signature, containing three measures of music with lyrics underneath. The bottom staff is a bass clef with the same key signature and contains three measures of whole rests.

low, The mer-ry streamlet has an air, Of gladness in its

*p* *cres.*

stem, I feel, too, as I watch their flight, That I could soar with

brow, My spir-its rise, till thro' my eyes, The founts of joy o'er-

Detailed description: This system contains four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains three measures of whole rests. The second staff is a treble clef with the same key signature, containing three measures of music with lyrics underneath. It starts with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The third staff is a bass clef with the same key signature, containing three measures of music with lyrics underneath. The bottom staff is a bass clef with the same key signature and contains three measures of whole rests.

## THE SUMMER MORN.—Concluded.

CHORUS.

*ff*

flow, O summer, summer morn, dear summer, summer morn, Thou play'st a charmer's

them, O summer, summer morn, dear summer, summer morn, Thou play'st a charmer's

flow, O summer, summer morn, dear summer, summer morn, Thou play'st a charmer's

*Repeat. pp*

part, Thy rud-dy, rud-dy glow is on my brow, Thy sunshine in my heart,

part, Thy rud-dy, rud-dy glow is on my brow, Thy sunshine in my heart.

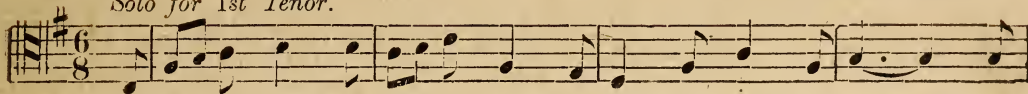
part, Thy rud-dy, rud-dy glow is on my brow, Thy sunshine in my heart.

# WOULDN'T YOU LIKE TO KNOW.

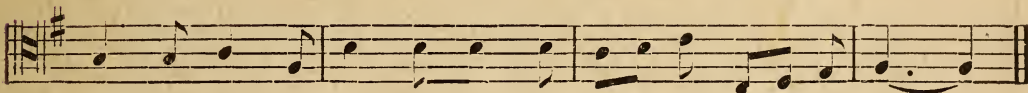
51

J. WM, SUFFERN, by per,

*Solo for 1st Tenor.*



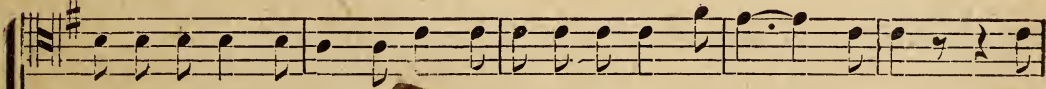
1. I know a girl with teeth of pearl, And shoulders white as snow; She
2. Her sunny hair is wond'rous fair, And wa-vy in its flow; Who
3. Her eyes are blue, (ce-les-tial hue,) And dazzling in their glow; On
4. Her lips are red and finely wed—Like ro - ses red they glow; What
5. She has a name—the sweetest name That language can be-stow; 'Twould



lives, ah well, I must not tell, But wouldn't you like to know?  
 made it less, one lit - tle tress, Ah! wouldn't you like to know?  
 whom they beam, with melting gleam, Ah! wouldn't you like to know?  
 lov - er sips those dew - y lips, Ah! wouldn't you like to know?  
 break the spell, if I should tell, But wouldn't you like to know?

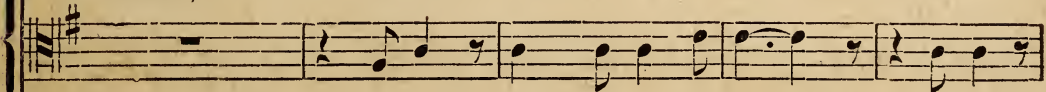
CHORUS.

1st, Tenor,



Wouldn't you like to know, my boys, Oh, wouldn't you like to know? She lives, Ah!

2d Tenor,



Oh yes, yes we'd like to know, She lives,

1st & 2d, Bass,





well, But I must not tell, Oh, would'nt you like to know?

Well where? Now tell us pray, For we would like to know.

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the middle staff.

## MONODY ON MENDELSSOHN.

(Contributed by Geo. M. Newcomer,)

W. SCHUBERT AND F. SCHNEIDER,

*Adagio. Dolce.*

1. An-gel voi-ces sang thus, "Loved one come and join our choir;

2. An-gel strains console us, "Wherefore weep at his release?"

The musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The third staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are written below the staves, with the first line under the top staff and the second line under the third staff. The score includes dynamic markings such as *p* and *f*, and phrasing slurs.

*mf* *cres.* *f*

Thy ex-al - ted songs have soared aloft to God's high throne!"

Then the  
Blessed,  
*pp*

*mf* *cres.* *f*

Let the soul so ear-ly called be now en-tire - ly blest;"

*pp* *mf*

Then the sing - er gent-ly bow-ed his head when they had sung; He

sing - er,  
bless - ed,

*mf*

Bless-ed, bless-ed is the man, who is graced by God's gifts, Charms the

## MONODY ON MENDELSSOHN.—Concluded.

*cres.* *f.* *dim.*

un - sur - passed source of ho - ly mu - sic, Gent - ly

He the un-sur-passed source of ho - ly mus-ic, Gent - ly  
Charms the earth while here below, un-til recall'd to Heav - en,

*mf* *cres.* *f* *dim.*

Charms the earth while here below, un - til re-call'd to Hea - ven,

*p* *pp*

bow'd his dear . . . . head and died.

*p* *pp*

Bless - ed, bless ed is that man.



# IN SILENT MEAD.

55

L. O. EMERSON.

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat and a 3/4 time signature. It features a melody with slurs and accents. The second staff is a piano accompaniment in treble clef. The third staff is the vocal line in bass clef, with lyrics underneath. The fourth staff is a piano accompaniment in bass clef. The lyrics for the first system are: "In si - lent mead, at e - ven tide, When the Nightingale's".

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, ending with a *p* (piano) dynamic marking. The second staff is a piano accompaniment in treble clef. The third staff is the vocal line in bass clef, with lyrics underneath. The fourth staff is a piano accompaniment in bass clef. The lyrics for the second system are: "singing To hea-ven is ringing, I think of thee, I think of".

## IN SILENT MEAD.—Continued.

*pp* *f*  
 thee, I think of thee, By moon - light shade, In for - est glade,  
*pp* *f*  
 thee, I think of thee, By moon - light shade, In for - est glade,

Where the gentle breezes, play-ing,  
 Where the gentle breezes play-ing, play-ing, As in lonely paths I'm

IN SILENT MEAD.—Continued.

57

*cres.*

As in lone-ly paths I'm stray-ing, I think of thee, I think of

*cres.*

stray - ing                      stray-ing, I think of thee,                      I think of

thee, I think, I think of thee, I think of thee.

thee, I think of thee, I think of thee.



## IN SILENT MEAD.—Continued.

*Allegro. Moderato.*

O'er hills . . . I roam, through wood . . . and brake, By

O'er hills I roam, thro' wood, thro' wood and brake,

Detailed description: This system contains four staves of music. The top two staves are for the vocal line, with lyrics 'O'er hills . . . I roam, through wood . . . and brake, By'. The bottom two staves are for the piano accompaniment, with lyrics 'O'er hills I roam, thro' wood, thro' wood and brake,'. The music is in 6/8 time and B-flat major.

mur - - m'ring streams my bed . . . I make; The

By murm'ring streams my bed, my bed I make,

Detailed description: This system contains four staves of music. The top two staves are for the vocal line, with lyrics 'mur - - m'ring streams my bed . . . I make; The'. The bottom two staves are for the piano accompaniment, with lyrics 'By murm'ring streams my bed, my bed I make,'. The music continues in 6/8 time and B-flat major.

IN SILENT MEAD.—Continued.

heath - - er shall . . . . my pil - - low

The heath - er shall my pil - low

Detailed description: This system contains four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "heath - - er shall . . . . my pil - - low" for the vocal parts and "The heath - er shall my pil - low" for the piano part.

be; I lay me down and dream of thee, f p

be; I lay me down and dream of thee, I

Detailed description: This system contains four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "be; I lay me down and dream of thee, f p" for the vocal parts and "be; I lay me down and dream of thee, I" for the piano part. Dynamics markings 'f' and 'p' are present above the vocal staves.

## THE SILENT MEAD.—Concluded.

*cres.*

lay me down, I lay me down and dream of thee,

*cres.*

lay me down, I lay me down and dream of thee, I

*p* *Rall e dim.*

I lay me down and dream of thee.

*p* *Rall e dim.*

lay me down, I lay me down and dream of thee.



# THE HUNTSMAN'S SONG.

61

*Merrily.*

W. T. G.

O'er smiling meadows bounding, O'er smil - - - ing

O'er

O'er smiling meadows bounding, O'er

O'er smiling meadows bounding, O'er

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 2/4 time, with lyrics 'O'er smiling meadows bounding, O'er smil - - - ing'. The second staff is a piano accompaniment with a treble clef, showing a 7-measure rest followed by a quarter note. The third and fourth staves are piano accompaniments with bass clefs, also showing rests and then a melodic line.

*cres.*

mead - ows bound - ing, O'er smil-ing meadows bounding, The

smiling meadows bound - ing, O'er smil-ing meadows bounding,

smiling meadows bound - ing, O'er mead - ows bounding,

smil - - - ing mead - ows bounding,

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 2/4 time, with lyrics 'mead - ows bound - ing, O'er smil-ing meadows bounding, The'. It includes a 'cres.' marking and a crescendo hairpin. The second staff is a piano accompaniment with a treble clef, showing a 7-measure rest followed by a melodic line. The third and fourth staves are piano accompaniments with bass clefs, showing rests and then a melodic line.

## THE HUNTSMAN'S SONG.—Continued.

*m* *p*

bu - gle gai - ly sound - ing, The bu - gle gai - ly sound - ing, The

*m*

The bu - gle gai - ly sound - ing, The

Detailed description: This system contains four staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth notes. The second staff is a treble clef with a whole rest in the first three measures and a half note in the fourth. The third staff is a bass clef with a whole rest in the first three measures and a half note in the fourth. The fourth staff is a bass clef with a piano (*m*) dynamic and features a melody of eighth notes. The lyrics are placed between the staves.

*m* *f*

bu - gle gai - ly sound - ing, O that's the life for me ;

*f*

To

*f*

bu - gle gai - ly sound - ing, O that's the life for me,

Detailed description: This system contains four staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*m*) dynamic and features a melody of eighth notes, then changes to a forte (*f*) dynamic. The second staff is a treble clef with a piano (*m*) dynamic and features a melody of eighth notes, then changes to a forte (*f*) dynamic. The third staff is a bass clef with a forte (*f*) dynamic and features a melody of eighth notes. The fourth staff is a bass clef with a forte (*f*) dynamic and features a melody of eighth notes. The lyrics are placed between the staves.

THE HUNTSMAN'S SONG.—Continued.

*p*

To brush the dew, the dew of morn-ing,

brush the dew of morn - - ing, The op'ning

To brush the dew, the dew of morn-ing,

*p*

The op'ning flow'rs, the flow'rs a - dorn-ing,

flow'rs . . . . a - dorn - ing, A hun-ter

The op'ning flow'rs, the flow'rs a - dorn-ing,



## THE HUNTSMAN'S SONG.—Continued.

A hun - ter bold and free,  
 bold, . . . . . A hun - ter bold and free,  
 A hun - ter bold, A hun - ter bold and free.

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major (one flat) with a dynamic marking of *f*. It begins with a whole rest, followed by a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G. The second staff is a vocal line with a dynamic marking of *f* and a slur over the first two notes. It begins with a whole rest, followed by a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G. The third staff is a vocal line with a dynamic marking of *f*. It begins with a whole rest, followed by a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G. The fourth staff is a bass line with a dynamic marking of *f*. It begins with a whole rest, followed by a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G.

O that's the life for me, O that's the life for me.  
 O that's the life for me, O that's the life for me.  
 O that's the life for me, O that's the life for me.

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major (one flat) with a dynamic marking of *f*. It begins with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G. The second staff is a vocal line with a dynamic marking of *f*. It begins with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G. The third staff is a vocal line with a dynamic marking of *f*. It begins with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G. The fourth staff is a bass line with a dynamic marking of *f*. It begins with a quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, and a dotted half note G.

# THE HUNTSMAN'S SONG.—Continued.

65

*Slow and firmly.*

But should the haught - y strang - er,

But should, but should the haughty stranger. Our *f*

But should, but should the haughty stranger,

Should he our lib - er - ties en - dan - ger,

lib - er - ties en - dan - ger,

Should he our lib - er - ties en - dan - ger, We'll *cres.*

## THE HUNTSMAN'S SONG.—Continued.

*cres.*

Or die renowned in sto - ry; For home and

*cres.*

share our chieftan's glo - ry, For home and

*f cres.* - - - *ff*

fath - er - land. . . . Hurrah! hurrah! hurrah! . . . . O'er

*f cres.* - - - *ff*

fath - er - land. . . . Hurrah! hurrah! hurrah! . . . . O'er



# THE HUNTSMAN'S SONG.—Continued.

67

*m Tempo.*

smiling meadows bound-ing, The bu - gle gai - ly sound-ing, Tra

Tra

smiling meadows bound-ing, The bu - gle gai - ly sound-ing, Tra

Detailed description: This system contains four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is in a moderate tempo. The lyrics are: 'smiling meadows bound-ing, The bu - gle gai - ly sound-ing, Tra' on the first line, 'Tra' on the second line, and 'smiling meadows bound-ing, The bu - gle gai - ly sound-ing, Tra' on the third line.

*f* *p*

la la la la la, O'er smiling meadows bound-ing, The

la,

*p*

la la la la la la O'er smiling meadows bounding, The

Detailed description: This system contains four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats, and the time signature is 2/4. The music features dynamic markings of *f* (forte) and *p* (piano). The lyrics are: 'la la la la la, O'er smiling meadows bound-ing, The' on the first line, 'la,' on the second line, and 'la la la la la la O'er smiling meadows bounding, The' on the third line. The piano accompaniment includes accents and dynamic markings.

## THE HUNTSMAN'S SONG.—Concluded.

*cres.*

bu-gle gai - ly sounding, O that's the life for me, for

*cres.*

bu-gle gai - ly sounding, O that's the life for me, for me, for

*ff*

me, for me, for me.

*ff*

me, for me, for me, for me.

# WHILE THE SOFT BREEZE.

69

W. H. BUBGETT.

*p*

Sleep while the soft ev'n-ing breeze is blow - ing, The  
The  
Sleep while the soft ev'n-ing breeze is blow - ing, The

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line begins with a dynamic marking of *p* (piano). The lyrics are: "Sleep while the soft ev'n-ing breeze is blow - ing, The". The piano accompaniment features a simple harmonic accompaniment with a bass line that often moves in parallel motion with the vocal line.

fragrance from sweet flow'rets, Sweet flow'rets glow - ing; *dim.*  
fragrance from sweet flow'rets, Sweet flow'rets glow - ing; *dim.*  
The fragrance from sweet flow'rets glow - ing;  
fragrance from sweet flow'rets glow - - - ing;

The second system of the musical score continues the piece. It also consists of four staves. The vocal line includes a dynamic marking of *dim.* (diminuendo) at the end of the first line. The lyrics are: "fragrance from sweet flow'rets, Sweet flow'rets glow - ing;". The piano accompaniment continues with a similar harmonic style, providing a steady accompaniment for the vocal line.



## WHILE THE SOFT BREEZE—Continued.

*p*

Sleep while the moon so soft - ly beam - ing, Plays

So soft - ly beam - ing,

*dim.*

on the lim - pid wa - - - ters gleam - - - ing.

Plays on the wa - - - ters gleam - - - ing

Plays on the wa - ters gleam - - - ing.

Sleep while the pale stars gem the light, Sweet be thy dreams, good night, good night;

Sleep while the pale stars gem the light, Sweet be thy dreams, good night, good night

Sleep while the moon so soft - ly glanc - ing, Plays on the wave - lets danc - ing.

*p*

Sleep while the moon so soft - ly glanc - ing, Plays on the wave - lets danc - ing.

Sweet be thy dreams, good night, good night, good night, good night, good night, good night.

Sweet be thy dreams, good night, good night, good night . . . good night, good night.

The first system consists of four staves. The top staff is the vocal line in treble clef with a key signature of two flats and a 2/4 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef, featuring a melodic line with rests.

*Rit. - - - p - - - pp*

Sweet be thy dreams, good night, good night, good night good night, good night, good night.

*Rit. - - - p - - - pp*

Sweet be thy dreams, good night, good night, good night, good night, good night, good night.

The second system consists of four staves. The top staff is the vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The system concludes with a double bar line and a fermata over the final note.



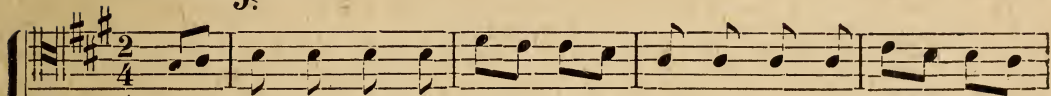
# A LITTLE FARM WELL TILLED.— (Comic.)

73

(Arranged for three voices.)

**Solo 1st. Tenor.**

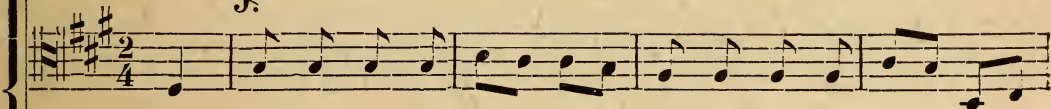
*f*



A lit - tle farm well tilled, A lit - tle cot well filled, A

**Solo 2d, Tenor.**

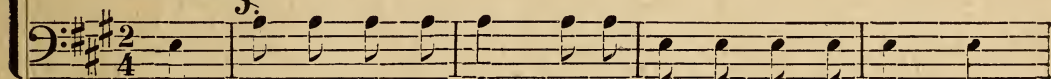
*f*



A larg - er farm well tilled, A b!g - ger house well filled, A

**Solo Bass.**

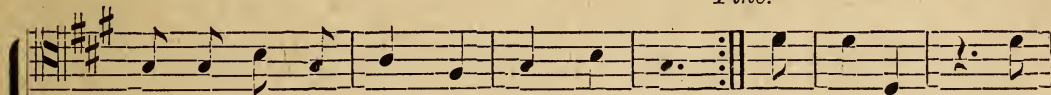
*f*



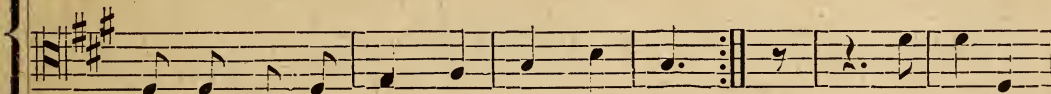
like the farm well tilled, And I like the house well filled, But

**TRIO.**

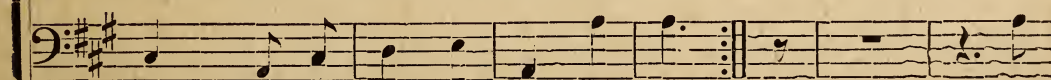
*Fine.*



lit - tle wife well will'd, give me, give me. A short wife, A



tall - er wife well will'd, give me, give me. A tall wife



no wife at all, give me, give me. No

\* These repeat marks should not be observed when the parts sing separately.

74 A LITTLE FARM WELL TILLED.—Concluded.

short wife, A short wife, A short wife give me, give  
 a tall wife, A tall wife, a tall wife give me, give  
 wife at all give me, give me, No wife at all give me, give

me; A short wife, a short wife, A  
 me; A tall wife, a tall wife, A  
 me; No wife at all give me, give-me,

*D.S.*

short wife. a short wife give me, give me. A  
 tall wife, a tall wife, give me, give me. A  
 No wife at all give me, give me. I

# THE THREE CHAFERS.

75

H. TRUJIN.

*Allegretto giocoso.*

1. There were three young and gal - lant chaf - - ers, Who  
 2. And soon they found a love - ly, love - ly flower, As

3 The pret - ty flow'r was wide, so wide a - wake, And  
 4. Her aunt, the spi - der heard, she heard the call. And

5. And while she sat, she watched, she watched her prey, And  
 6. The flow'r, tho' love - ly, had, she had a heart As

*pp*

with a mer - ry hum, hum, hum, Sum, sum, sum, sum, sum, sum,  
 tempt - ing as a plum, plum, plum, Sum, sum, sum, sum, sum, sum,

art - ful - ler than some, some, some, Sum, sum, sum, sum, sum, sum,  
 came like fee, faw, fum, fum, fum, Sum, sum, sum, sum, sum, sum,

when she saw them come, come, come, Sum, sum, sum, sum, sum, sum  
 hol - low as a drum, drum, drum, Sum, sum, sum, sum, sum, sum,

\* Pronounced Zoom.



## THE THREE CHAFERS.—Continued.

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum.

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

1. In dew their nos - es dip - ping, In dew their nos - es  
 2. They all at once were bit - ten, They all at once were  
 3. She called her aunt, the spi - der, She called her aunt, the

*mf*

4. At once the net she spun well, At once the net she  
 5. She pounced upon the chaf - ers, She pounced upon the  
 6. She laughed and said we've caught ye, She laughed and said we've

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

dip - ping, As tip - sy grew with sip - ping, As an - y cask of  
 bit - ten, They all were deep - ly smit - ten, Thus chafers can soft be  
 spi - der, And begg'd her to pro - vide her A maze to hold like

spun well, And when she tho't it done well, With - in it sat quite  
 chaf - ers, And suck'd them thin as wa - fers, They nev - er more could  
 caught ye, Fine chaf - ers, and we've taught ye That love is all a

# THE THREE CHAFERS.—Concluded.

sum, 1. As tip - sy grew with sip - - ping, As  
 sum, 2. They all were deep - ly smit - - ten, Thus  
*p cres.*

sum, 3. And begg'd she would pro - vide her A  
 sum, 4. And when she tho't it done well, With  
*p*

rum, sum, sum, sum, 5. And suck'd them thin as wa - fers, They  
 come, sum, sum, sum, 6. Fine chaf - ers, and we've taught ye That  
 gum, sum, sum, sum, sum,  
*p*

dumb; sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 hum, (*Bass sings sum.*)  
 hum,

an - y cask of rum, As an - y cask of rum.  
 chafers can soft be - come. Thus chafers can soft be - come.

maze to hold like gum, A maze to hold like gum.  
 in it sat quite dumb, With - in it sat quite dumb.  
*sf*

nev - er more would hum, They nev - er more would hum.  
 love is all a hum, That love is all a hum.

sum, sum, sum, sum, (*Bass sings words here.*)

## SUMMER NIGHT.

(From "Sabbath Praise," by per.)

J. WM. SUFFERN.

*m*

1. The stars . . of the sum - mer night, That

2. The breeze of the sum - mer night, That

3. Soft mu - sic of mid - night hours, From

*p* *m*

light the a - zure deep, Where sleeps yon sil - ver light, When

sweeps a - long the wave, To waft . . sweet mel - o - dies From

gale . and whisp'ring breeze, Perfumes from folded flow'rs, Float-



*cres.*

storms their rev - els keep, When lightning gam-bols round the  
 man - y an o - cean cave. Where sleep-est thou when winds are  
*cres.*

ing a - mid the trees, How sweet - ly does your ves - per

mid-night clouds . . . . . When lightning gam - bols round the mid - night  
 . . . . . When light-ning

hushed to rest . . . . . Where sleep-est thou when winds are hush'd to  
 . . . . . Where sleep - est

song a - rise . . . . . How sweet - ly does your ves - per song a -  
 . . . . . How sweet - ly

clouds. The rain falls fast, . . .  
gam - bols round the mid - night clouds.

thou w<sup>h</sup>a winds are hush'd to rest.  
rest. On the green earth, . . .

(mid - night clouds.)  
(hush'd to rest.)  
(song a - rise.)

rise, Up from the earth, . . .

does your ves - per song a - rise, Up

(falls fast,) and wild winds wail a - loud.

(green earth.) or blue sea's billow - y breast.

(the earth,) to the blue gleam - ing skies.

from the earth, to the blue gleam - ing skies.

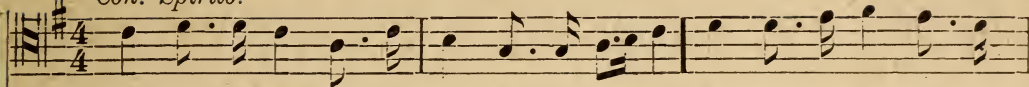
# FLAG OF OUR HEROES.

81

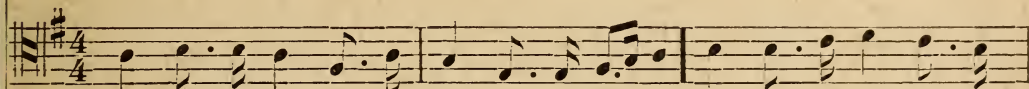
May be sung in Key of F, if preferred,

J. H. TENNEY.

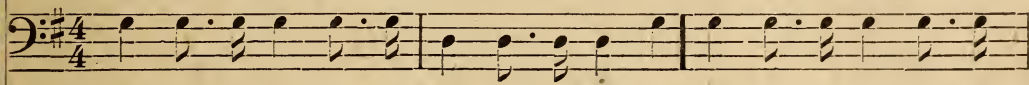
*Con. Spirito.*



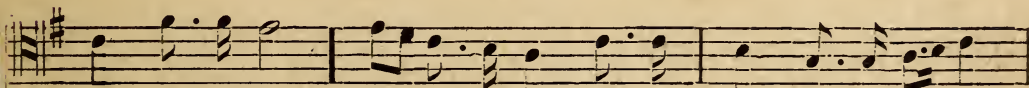
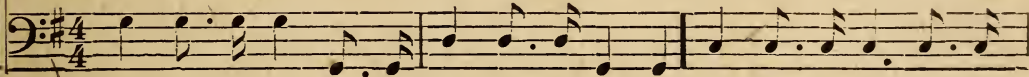
1. Flag of our he-roes who left us their glory; Borne thro' the battle-field's



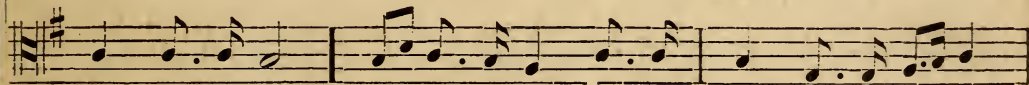
2. Light of our fir-ma-ment, guide of our nation, Bride of her children, and



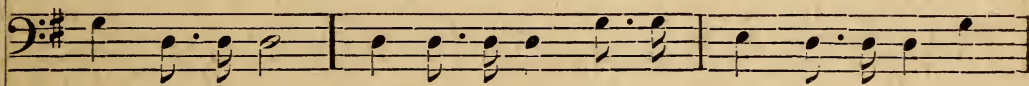
3. Lord of the u - niverse, shield us and guide us, Trusting Thee always, thro'



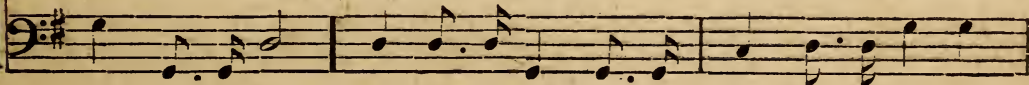
thun-der and flame, Blazon'd in song and il - lum - in'd in sto-ry,



hon-or'd a-far, Let the wide beams of thy full constel - la-tion,

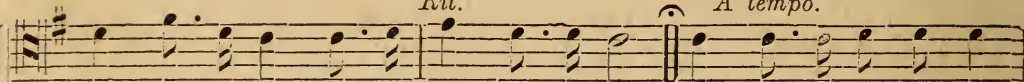


shad-ow and sun, Thou hast u - ni - ted us, who shall di-vide us?

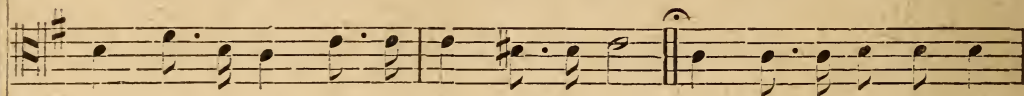




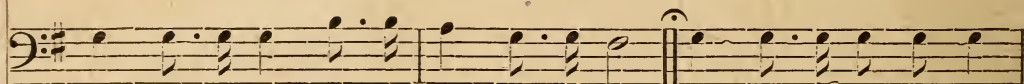
CHORUS.

*Rit.**A tempo.*

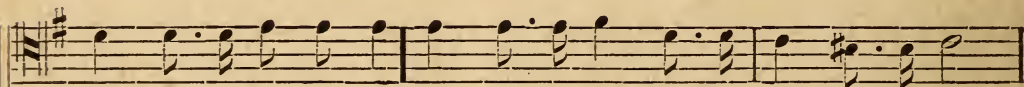
Wave o'er us all who in - her - it their fame Up with our banner bright,



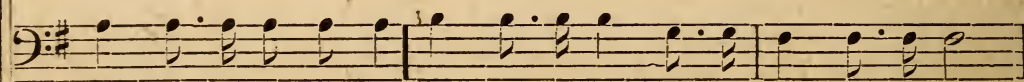
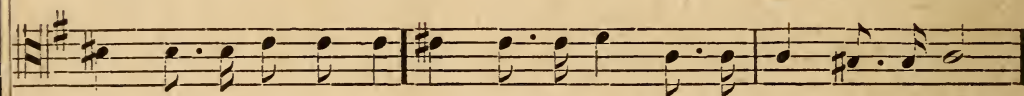
Scat - ter each cloud that would darken a star.



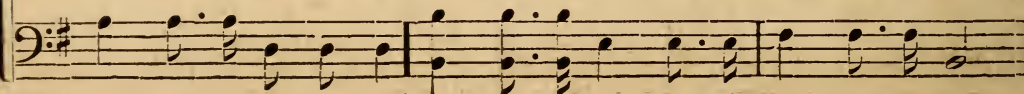
Keep us, O keep us the ma - ny in one. Up with our banner bright,



Spangled with starry light, Spread the fair emblem from mountain to shore,



Spangled with starry light, Spread the fair emblem from mountain to shore,



# FLAG OF OUR HEROES.—Concluded.

While through the sounding sky, Loud rings the na-tion's cry,

While through the sounding sky, Loud rings the na-tion's cry,

*ff Rall,*

U - NION AND LIB - ER - TY! ONE EV - ERMORE!

*ff*

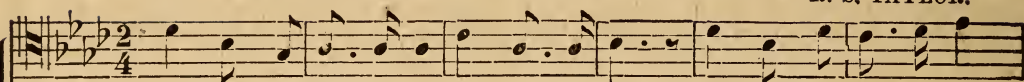
U - NION AND LIB - ER - TY! ONE EV - ERMORE!

*ff*

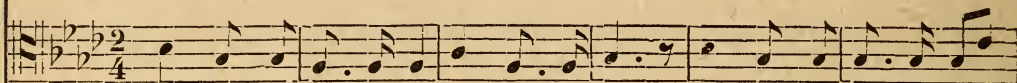
## EULALIE.

From 'New Coronet,' by permission of John Church &amp; Co.

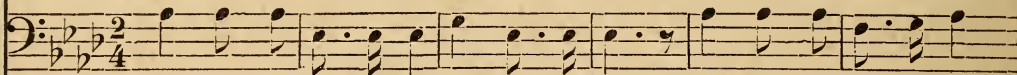
R. S. TAYLOR.



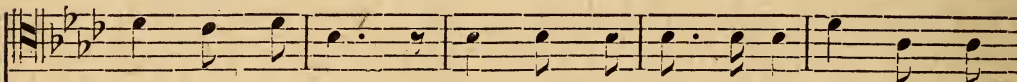
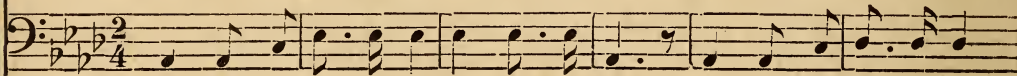
1. Star of the summer eve, Sink, sink to rest! Sink ere the sil-ver light



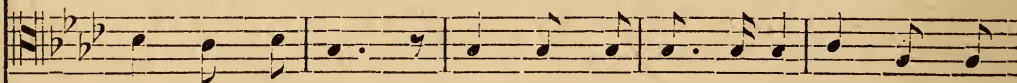
2. Wind of the summer eve, Waft, waft your sighs From where the distant hills



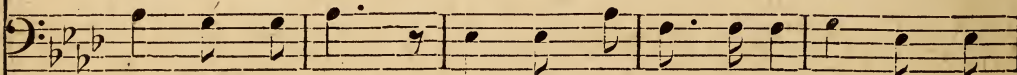
3. Bird of the summer eve, Chant, chant your song! While thro' the twilight gleams



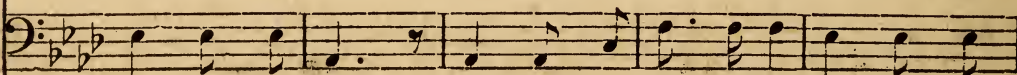
Fades from the West; But nev - er more will I Watch keep for



Kiss gold - en skies; But nev - er more will I Wait here for



Night's star-ry throng; But nev - er more will I List here for





*Rit.* - - - - -

thee, With her I loved so well, Sweet Eu-la-lie.

thee, With her I loved so well, Sweet Eu-la-lie.

thee, With her I loved so well, Sweet Eu-la-lie.

**OUR OLD FRIENDS, OUR TRUE FRIENDS.**

(May be used as a Bass Solo by singing an octave lower than written.)

R. S. T,  
**Tenor Solo.**

R. S. TAYLOR.

1. Of all the ma - ny pre - cious gifts Kind heav'n to man - kind  
 2. I want no friends in sum - mer days, Who fly when sum - mer  
 3. When eyes grow dim and sense grows dull, As earth with heav - en

## OUR OLD FRIENDS.—Continued.

sends,  
ends;  
blends;

There's  
But  
To

none  
those  
life's

I  
who  
last

val - ue  
stand  
hour,

ue  
thro'  
O

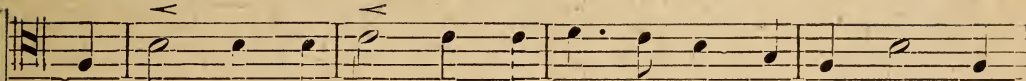
more than this, The gift of faith - ful friends; There's  
wint - 'ry storms, Those are my faith - ful friends; But  
give me still, The friendship of my friends; To

*cres.* - - - - -

none I val - ue more than this, The gift of faith - ful friends.  
those who stand thro' wint'ry storms, Those are my faith - ful friends.  
life's last hour, O give me still, The friendship of my friends.

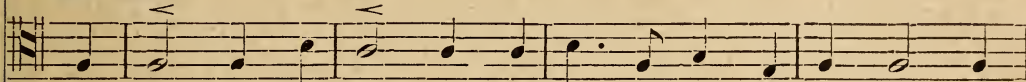
# OUR OLD FRIENDS.—Concluded.

CHORUS.  
1st Tenor.

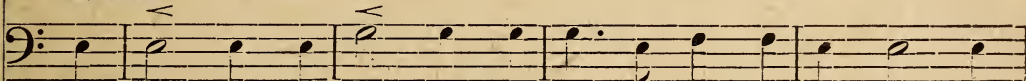


Our old friends, our true friends, We'll cherish them for - ev - er; Our

2d Tenor.

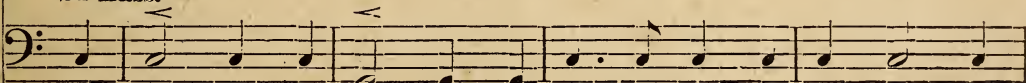


1st Bass.

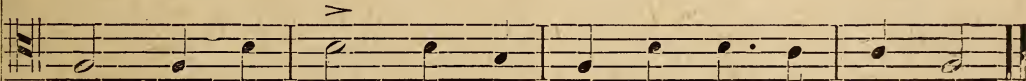
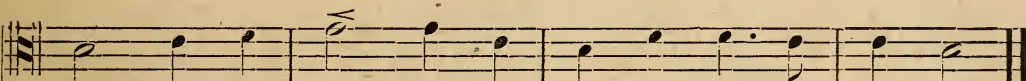


Our old friends, our true friends, We'll cherish them for - ev - er; Our

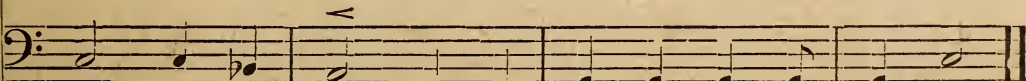
2d Bass.



hearts from our old friends No chang-es shall dis - sev - er.



hearts from our old friends No chang-es shall dis - sev - er.





## SPEED MY BARK.

W. T. G.

Speed my bark, O gent - ly speed . . . thee,

Speed my bark, O gent - ly speed . . . . thee,

Speed my bark, O gent - ly speed thee, Speed thee

Detailed description: This system contains four staves of music. The top two staves are in treble clef with a 2/9 time signature and a key signature of one flat. The bottom two staves are in bass clef with a 7/8 time signature and a key signature of one flat. The lyrics are printed below the staves, with some words spanning across multiple staves.

Where so - e'er . . . . the soft tides lead . . . thee;

Where - so e'er the soft tides lead . . . thee;

on Where so - e'er the soft tides lead thee;

Detailed description: This system contains four staves of music. The top two staves are in treble clef with a 2/9 time signature and a key signature of one flat. The bottom two staves are in bass clef with a 7/8 time signature and a key signature of one flat. The lyrics are printed below the staves, with some words spanning across multiple staves.

# SPEED MY BARK.—Continued.

89

O'er the sil - ver stream ca - reer - - - ing, Where the graceful swan is

O'er the silver stream ca - reer - - - ing,

O'er the silver stream ca-reering,

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a whole note chord (F3, A3, C4) and continues with a melody of quarter and eighth notes. The lyrics 'O'er the sil - ver stream ca - reer - - - ing, Where the graceful swan is' are written below. The second staff is a piano accompaniment in treble clef, starting with a whole rest followed by a melody of quarter and eighth notes. The lyrics 'O'er the silver stream ca - reer - - - ing,' are written below. The third staff is a piano accompaniment in bass clef, starting with a whole rest followed by a steady eighth-note accompaniment. The lyrics 'O'er the silver stream ca-reering,' are written below. The fourth staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment. The lyrics 'O'er the silver stream ca-reering,' are written below.

veer - - - ing, Speed my bark,

Where the grace-ful swan is veer-ing,

Where the grace - ful swan is veer - ing, Speed my bark, O gent - ly

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef, continuing the melody from the first system. It features a long note with a fermata over the lyrics 'veer - - - ing, Speed my bark,'. The second staff is a piano accompaniment in treble clef, continuing the melody. The lyrics 'Where the grace-ful swan is veer-ing,' are written below. The third staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment. The lyrics 'Where the grace - ful swan is veer - ing, Speed my bark, O gent - ly' are written below. The fourth staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment. The lyrics 'Where the grace - ful swan is veer - ing, Speed my bark, O gent - ly' are written below.

## SPEED MY BARK.—Continued.

Speed thee on, Speed my bark, O gent-ly speed thee,  
 Speed my bark, O gent-ly speed thee, O gent-ly speed thee,  
 speed thee, Speed my bark, O gent-ly speed thee,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are printed below the staves, with some words appearing on multiple lines.

Where-so - e'er the soft tides lead thee,  
 Where-so-e'er the  
 Where-so - e'er the soft tides lead thee,  
 Where-so - e'er the soft tides lead thee,

The second system of the musical score also consists of four staves, with the same clefs and key signature as the first system. The lyrics are printed below the staves, with some words appearing on multiple lines.



# SPEED MY BARK.—Continued.

*f*

Speed my bark, O gently speed thee, Speed my  
 soft tides lead thee, Speed my bark, O gently speed thee,  
 Speed my bark, O gently speed thee,  
 Speed my bark, O gently speed thee,

Detailed description: This system contains five staves of music. The first staff is a vocal line in G major with a forte (*f*) dynamic. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are bass accompaniment lines. The music features a mix of quarter and eighth notes, with some rests.

*p*

bark, O speed thee, O  
 O speed my bark, O  
 O speed my bark, speed my bark, O

*mf*

Detailed description: This system contains five staves of music. The first staff is a vocal line in G major with a piano (*p*) dynamic. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are bass accompaniment lines. The music continues with similar rhythmic patterns, including a mezzo-forte (*mf*) dynamic marking.

## SPEED MY BARK.—Concluded.

*pp Rit.*

speed my bark, O speed . . . my bark. . . .

speed my bark, O speed . . . my bark. . . .

speed my thee bark, O speed . . . my bark. . . .

speed my bark, O speed . . . my bark. . . .

## NIGHT WIND SERENADE

(From "New Coronet," by permission of John Church &amp; Co.)

R. S. T.

1. O night wind, be my ser-vant, And do an er-rand rare; Go

2. Go load your wings with fragrance, Where freshest ro - ses bloom, And

3. With pray'rs and blessings la - den, O night wind, haste ye hence, 'En-

# NIGHT WIND SERENADE.—Continued.

93

seek you peaceful cham - ber Where sleeps my la - dy fair; Her  
 quick-ly to her win - dow Transport the rich per - fume; Go  
 trance my la - dy's slum - ber, And charm each languid sense; Then

dis - tant cur-tains gleam-ing, Shall guide you where she sleeps, Un-  
 where the wild bird's sing - ing, En - liv - ens all the night, And  
 kiss her brow thats' fair - er Than snow blown o'er the lea, . . . And



conscious that her lov - er, His faith - ful vig - il keeps.

waft his sweetest mu - sic, To soothe her slum - ber light.

whis - per soft - ly to her, A dream of love and me.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The last two staves are in bass clef with the same key signature and time signature. The lyrics are written below the notes.

## KIND HEARTS.

R. S. T.

1. Kind hearts are the gar - dens; Kind

2. Love warms like the sun - shine; Love

The musical score consists of four staves. The first two staves are in treble clef and the last two are in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The lyrics are written below the notes.

# KIND HEARTS.—Concluded.

95

thoughts are the roots; Kind words are the  
cheers like the rain, When sum - mer in

This system contains four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the staves.

blos - soms; Kind deeds are the fruits.  
beau - ty Smiles o - ver the plain.

This system contains four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the staves.

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